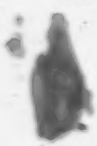
/19 cont./

*532 534 of the string, hurls the disk around himself so that the string twists together, pulls on the string, and lets it go loose again, then the disk will start rotating and produce a whirring noise. It is drawn by the Indians as a circle through which the string runs as a horizontal line.

*532 There follow representations of stars and constellations.

*521 Fig. 135 /see p. 35/ portrays the moon with the lunar mountains conceived as a toad. The small circles in Fig. 136a /see p. 35/ signify the Pleiades, which are interpreted as parakeets. I should like to add, although it does not strictly belong here, the further representation of two constellations: the jaguar leaping at the ostrich from the rear (Fig. 136 b and c /see p. 35/). The principal stars are shown by dots, the two frontmost stars of the ostrich correspond to α and β Centauri.

*532 Finally there is still the representation of an event to be added here, a sketch which, along with the representation of the stag hunt on the gourd (Fig. 104 /see p. 26/), stands quite alone among the Karajá drawings. From the lagoon the track of the tortoise leads over the sand to the spot where the eggs are laid. One egg is drawn in the nest (Fig. 137 /see p. 35/).



γ) Filled-in figures

represent by far the majority of all the drawings present. As already noted above, they are executed only in colored crayon, from which it is to be concluded that the broad stroke and surface covering thus made possible, together with the possibility of color effects, has brought about the transition from line and outline drawing to the surface figure. As we shall see later with regard [151] to the ornamentation, surface perception and just such representation is in general peculiar to the Karajá Indians. The drawings were executed in such a way that first of all a center line was drawn, with reference to this the outlines, and only then was the whole surface drawn in. The filling-in is simple and takes no account of characteristic coloring and drawing of the bodies to be represented.

/44 cont./

539 This rather disconnected legend, which lacks an ending, is evidently aimed at giving the imagination of the narrator some latitude so that he can add further adventures and encounters of the woman as he pleases. For comparative mythology the passage about the woman being swallowed by the heron is of special importance (cf. Im Thurn's remarks, op. cit., p. 386). The episode of the ounce is found in quite similar form and with almost the same words in the North American legend of the Kootenay /Kutenai/ on the Columbia River published by F. Boas (Verh. d. Berl. Ges. f. Anth., 1891, p. 171), except that there a giant who wishes to be painted white meets the woman.

• 821 Finally, as a contribution to the folklore of the Karaya some of their names for constellations and other celestial phenomena might be mentioned, from which their concept of nature can be recognized to some extent. In general they are more appropriate than our own. I shall offer no opinion as to whether the constellations are really viewed as what their names signify. According to our experiences with other tribes this is highly probable, however.

821 The Milky Way is the "ash road" (bribi), a very common
192 conception among the South Americans.

The brightly shining stars α and β Centauri are the feet of the "ostrich" (naukliä, Rhea americana), whose body is represented by the neighboring large coalsack.

/45/ In the Southern Cross they see the lozenge-shaped form of the "river ray" (barahoä).

The Pleiades (ǰerabotŏ) are a flock of small "dwarf parrots" analogous to the "doves" of the Hellenes and the "chicks" of Germanic peoples.

Orion (hatedäotä) is the burning roça (among the Slavs and Lithuanians, too, as is well known, this constellation is associated with agriculture and harvests).

The tail of Scorpio is the "ounce" (anðauä).

The moon spots are "toads" (krāu).

/45 cont./

87] 192 Shooting stars are very aptly compared to a hook cast out and the bait on it.

The rainbow is the "electric eel" (koadžī, the trem-trem of the Brazilians).

During eclipses of the moon it is said: ahandō roro, the moon wishes to die. Pedro Manco denied that noise is made to avert this disaster.

The Petroglyphs of Martirios Island

133 [131] About midway between the two great river rapids, the Carreira comprida and the Cachoeira grande, a narrow rock island about one kilometer long lies close to the right river bank, the Ilha dos Martirios (6° 22' south latitude), which rises gradually from south to north. Flooded to a large extent during high water, it is connected to the neighboring bank at low water. Its western edge then falls in steep walls from 8-10 meters high down to the surface of the river. Heavily eroded, they are riddled by countless potholes and broken up into groups of columns, pyramids, and arches. The predominant stone is a coarse-grained, horizontally-layered quartz schist which splits into huge blocks. The opposite bank has the same formation. The river runs here as though in a natural channel 150 meters wide with a very slight drop.

On the north end of the island, in part at its highest elevation (about 15 meters above low water), in part somewhat lower in the region of the high water line, there are visible on the stone blocks on the ground a large number of rock sculptures which are among the most remarkable on the continent and have become the center of a whole series of tales.

Only a few travelers have seen them; no one has investigated them in detail or copied them. Quite early they attracted the attention and stirred the imagination of the first Paulista bands of Pires Campos and the notorious Anhanguera (Bartholomeo Bueno the Elder), who visited the island at the end of the seventeenth century on their expedition to the Araes and their rich goldmines,

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[821]

/Ills. 13 and 14 appear on p. 153./

Ill. 13. Sketchbook drawing: moon with mountains (toad).

Ill. 14. Sketchbook drawing: a) Pleiades (parakeets); b) the jaguar leaps c), on the ostrich (α and 3 Centauri).

Ill. 15. Clay doll: caricature of the old grandmother. Karajá. /Ill. 15 appears on p. 155./

411
854

Ill. 16. Magic arrow with bow. I/A Karajá.
/Ill. 16 appears on p. 156./

I/A [See description of use on p. 283--Analyst]

/200 cont./

514 water about 5/4 meters deep with their knees slightly bent and there untie the long penis string and tie it on again.

342 [252] The houses are merely living and sleeping houses; cooking is done outside.

[600] The chiefs in part have better built, larger houses; thus, Plate 41 appears here/ /201/ the one belonging to Chief João III was three to four meters high, five to six meters wide, and equally long (Pl. 39).

[344] [203] There are no meeting houses; in order to bring about a decision or announce regulations, the chief goes to the individual houses.

Other special houses are:

343 344 1. Birth houses. These are erected for the woman when birth is imminent; their construction is said to be identical with that of the other houses.

346 2. The mask house in which the dance masks are kept. It always stands apart from the village and in its method of construction is a dry-season house with a round structure on the narrow side turned toward the village. The arches are usually slightly curved and strengthened on top by a ridge beam (Pl. 12, Ill. 3). The mask houses serve as bachelor houses; the young people are said to sleep here. I saw only four mask huts, but cannot confirm 513 these statements from my observations. In any case, the young people do not sleep in the houses, but rather, if there is no mask house, [609] by a fire which is away from the village. Strangers are given shelter by the chief; they sleep in his house, even though they are unmarried (see the reception which I, with my men, found among the Savajé /pp. 129 ff. in the first part of the work, which is omitted in the translation/).

342 423 562 768 The house belongs to the woman. The man builds it before the marriage, with the assistance of the young people, who are paid for it by the woman with chains of beads. The construction takes one or two days. After death the house is said to be burned.

● 821 According to the accounts of the Indians, the houses are protected from bolts of lightning by a fish spine stuck on the roof on a pole about half a meter long. Probably only magic is involved here.

[Text continues on P. 84]

/242 cont./

24] [821] The time for laying out the planting is approximately September to October; it is called bõlẽhũã (1). It is regulated by

1. = Southern Cross?

the Pleiades (bõlõbẽdõ = parakeets): if it is low, manioc is planted; if it is somewhat higher, maize is planted. Cotton, batatas, and urucú are not planted until much rain falls, in other words, about November and December. These statements of the Indians coincide with the fact that I often found them absent from the village in October; they were sometimes days distant, in order to lay out the planting. Tall columns of smoke indicated in which direction they were doing this. The planting is usually laid out at a great distance from the village, on flood-safe high banks. As far as possible, the Indians ride there in a boat, but then they often still have long land marches to overcome before [311] they reach the planting. Recently they have begun laying out their plantings in the interior of Bananal Island, because the [361] harvests are supposed to be very good there. One chief, Korumaré, has already moved permanently to the inland river of Bananal. On the ninth of October I did not meet Chief Fotuna in his village; he had traveled two days inland to Bananal in order to prepare a new planting there. Apparently other villages were also considering the plan to betake themselves into the interior of Bananal later on.

The plantings are laid out by the married men, but the male youth seems to help. The underbrush is cut down; the tall forest [413] trees are stripped of their branches and then felled, which was formerly done with stone axes, but is now done with iron axes. [313] Larger timber is brought to the village as firewood, /243/ and the rest is burned as soon as it is dry. Then, between the fallen trees, small, low round beds are laid out, in which are planted three manioc stalks, set in a triangle with their twigs interlaced at the top (Ill. 12). For digging, heaping up the beds, and cutting in the holes for the plants a spade-like implement (mãũlẽ or ĩdjõlõ) is used. It consists of a thick stick that is pointed at one end and at the other runs out into a shovel (Ill. 83). The shovel serves to lift

/339 cont./

16. Knowledge of Arithmetic, Astronomy, and Geography.

802 Arithmetic. Counting is done on the hands and feet, and, indeed, one starts with the thumb of the right hand, then goes to the left hand, and treats the feet in the same manner. Sometimes they also use small stones for counting. They count traveling days by means of notches in a small piece of wood or in the edge of the boat.

The system of counting is that of the 5 (see the word list, IX: "Number Words" /untranslated; see the foreign text, p. 452, "X. Zahlworte"/. The striking thing is: the double designation for 5; an additional, peculiar second word, lẽ̆ŭl(j)õ̆, for 6, with which 7 is then formed as hand-lẽ̆ŭl(j)õ̆; the additional peculiar syllables: lă̆hŭ̆ in the case of 10, lēdŏ̆ in the case of 11, 15, 16, 17, (18?).

Most of them counted unhesitatingly to 6; from there on they were almost all uncertain. Only a few were able to count to 10 and hardly at all to 20; I was also given different designations for these large numbers. There was no number to be obtained beyond 20.

In expressions with number words, the following was appended: one gun-barrel, djĭŏ-gŏ̆hŏ̆dĭ̆; two gun-barrels, djĭŏ-ĭnă̆tjĭ̆; two hats, ŭ̆ăpā(ŏ̆)ĭnă̆tĭ̆.

805 Astronomical. They know that the year has 13 full moons. They calculate the year from one fall of the water to the other. In this connection they distinguish two seasons: the dry season (wōūlă̆), when they live on the sandbanks, and the rainy season (bĭŭ̆), when they live on the high banks.

They divide up the day according to the position of the sun. Time designations are made by pointing with the hand to the height of the sun at that particular time.

821 They apparently distinguish between five phases of the moon; for these I was given the following names by one Indian: first quarter, ā̆hă̆ndŭ̆ lōĭtă̆; not quite full moon, ā̆hă̆ndŭ-lă̆lā̆lĭ̆; full moon, djūlŭ̆m lā̆lā̆lĭ̆; last quarter, ā̆hă̆ndŭ-ă̆lŭ̆lā̆nă̆; new

/339 cont./

821 moon, ĭkõnă. Of these, ăhăndù-lălălĭ means a phase between half and full moon: "they are actually two moons." Probably they mean the bright moon and the dark moon. This was confirmed for me also by other Indians, but it was impossible to find out anything in greater detail about it. Since the sequence of the phases was not clear to the people themselves, they gave various sequences and often corrected themselves. Beaming with pleasure, they called my attention to the first appearance of the crescent moon. The mountains of the moon are designated as toad (krāōtĕ̆).

Eclipses of the sun (wūŏhŭlīwă̆, tjūŭ-hŏ́lŏ́-lắlărĭ) and eclipses of the moon (ăhăn-/340/dŭlūlŭ̆, ăhăndŭ́-lădŏ́lă) are explained as caused by an evil sorcerer (ŏhŏdĭwă̆tŭ́) who shoots arrows at the celestial body concerned. Countereffects on the part of the Indians are unknown.

They called a huge ring around the moon, with a radius of about eight to twelve moon-widths, djūŭlă̆ and kŭă̆lŏ̆, without being able to say more specifically what this phenomenon means.

The rainbow (kŭă̆dĭ̆) is the shadow of a huge electric eel (the latter, according to Ehrenreich, called koadzĭ̆). It is re- 761 garded as evil; if one goes up to it and touches it, one dies; the animal gives a "bum" sound and disappears.

I was able to learn several constellations from them; they drew a few for me in the sketchbook. The Milky Way does not consist of stars, but of ashes (bŭlĭbĭ̆). The Southern Cross is the black ray (bōlŏhūă̆). The two stars above it (α and β Centauri) represent the ostrich (năŭĕkĭĕ̆), which is being leaped upon by a jaguar (ănlŏă̆; = our Scorpio). The Pleiades are parakeets (bōlŏbĕdŏ̆). In addition, Ehrenreich mentions the burning roça /a clearing to be planted/ for Orion.

Meteors are called dăkĭnălăzăă̆; the noise when they burst apart comes from the star.

/340 cont./

821 Shooting stars are called lēšiwĭŭlăn. They were explained to me by a half-civilized Karajá as change of place by the stars, whereas, according to Ehrenreich ("Beiträge," p. 45), they represent the tossed-out fishing gear with the bait. The Indians knew that in November many shooting stars appear.

823 [804] Geographical. The Karajá are very familiar with the course of the Araguaya. They calculate distances on the river according to steep banks and according to how often one must cross the river going upstream; greater distances according to overnight camps. They have special proper names for tributaries, lakes, steep banks, and mountains (see the word list /untranslated; see the foreign text, p. 456/).

On either side of the Araguaya their knowledge of the country extends somewhat beyond the boundaries of their territory. Thus, they are familiar with the waterfall of the Rio Tapirapé, which lies several hours above the present boundary. About the Furo /Port. furo, natural connection between two bodies of water/ (east arm of Bananal Island) they know that it dries up during the dry season, so that not even Indian boats can navigate it. A small furo is said to run across Bananal Island from the east branch to the west branch of the Araguaya.

[147] They have endurance on land marches; they walk very rapidly. In order to find water on the barren campo, they hold their faces in the direction of the wind: if the wind is cool, it comes from a place where there is water; if it is hot, there is not likely to be any water in this direction. Before digging for water at a place, they pound a stick deep into the ground; if it is moist, they start digging. On the way, they pay attention to all tracks, and they are masters at drawing conclusions from them. When traveling down the Tapirapé, I reached the sandbank where we had had our first camp on the Tapirapé, my Karajá immediately recognized from the footprints precisely which of their relatives had been here, approximately how long /341/ they had stayed, where they had their boats lying, and about how long ago they had departed, all conjectures which later proved to come very close to the truth.

823 151

/344 cont./

191 general, they pronounce Brazilian words badly; they seldom succeed in pronouncing f correctly, usually they say p for it (păcõ̆ for facão, žípre̊ for chifre, părĩnă for farinha, păsẽ̆r for facer).

126 For the list of words and texts recorded by me, along with the translations, see the appendix I and II /untranslated; see the foreign text, pp. 415-482/.

18. Myths.

773 126 115 Myths were told me by two persons: Chief Cadete Chico of Schischá told me the creation myth; I obtained a second version of this, as well as all the rest, from Kurišť. Usually he told them the most vividly and in the greatest detail the first time, and considerably more simply in repetitions. Some features had to be verified by much questioning, if they were overlooked in the first notation. When questioned, Kurišť said that he was telling the myths as his mother had told them to him. According to this, the myth seems to be handed down through the mother among the Karajá. To me it was surprising that he professed not to know any of the myths reported by Ehrenreich /345/ ("Beiträge," pp. 39-44), with the exception of the howling monkey myth. Apparently they were truly unfamiliar to him. This is all the more surprising since he is the grandson of Pedro Manco, Ehrenreich's informant, and thus should have known about the store of myths preserved in this family.

773 [619] [875] [821] The Karajá regard the Furo das Pedras as their original home. There the ancient Karajá lived under water. They regard the Šavajé and Šambioá as their tribal kinsmen. Animals are regarded as beings like human beings, so that transformations of human beings into animals and the reverse play an important role. They think of the stars as inhabited by creatures who temporarily came to the earth and there came into contact with human beings.

7:Lipkind E-5 (1938-1939) 1940
SP9 Caraja SP9

CARAJÁ COSMOGRAPHY

By WILLIAM LIPKIND

The Carajá are an isolated people inhabiting a large territory slightly north of the geographical center of Brazil. During 1938 and 1939 I lived with the Carajá and collected a large body of textual material which forms the basis of the generalized presentation of Carajá world-view which follows.[1]

The Carajá universe is very small. Their own territory (Bananal), an island formed by a large fork of the Araguaya river is its center. To the west the great Chavante plateau stretches out to the huge river in which the sun goes down. All night the sun moves through the underworld and in the morning he comes up out of another river which is the eastern boundary of the world. If you paddle many days downriver, you will come to a village of the transformer Kanashiwe, the world's northern limit. An equal journey upstream will take you to its southern limit, another village of Kanashiwe.

The Carajá are perfectly acquainted with the middle portion of this parallelogram. Every beach, high bank, wood and lake along the Araguaya, every body of water and distinctive patch of ground within Bananal, is known and has a name. The tributaries are known in less detail and only up to a few days' journey from their mouths. Inland from the rivers their knowledge peters out after a short distance and you are soon in mythical country.

To the Carajá this world seems very large. The journey to its northern and southern limits is the initiation journey of the dead. No man since legendary times has gone very far toward the eastern and western boundaries, and, besides, there are two other dimensions, the underworld and the sky.

In the underworld, the original home of the Carajá, there was neither sickness nor death. As the emergence myth states, "More people kept being born. Nobody died. There wasn't room enough. When a man got old, he sat there in one place without moving. Kaboi couldn't add any more houses to the village. It was full. A new father was lying on the mat. It was time to eat honey. He went off hunting honey. While he was hunting he heard a *seriema* (Portuguese name of a bird) sing. He scooped a hole toward it and came out. He found fruit at once and decided to return. When he got back he gave his folk the fruit to taste. They found it very good and wanted to come out. They invited the others to come with them. Wobedu sent his folk out first and he went first among them. Kaboi came

[1] The work was financed by Columbia University.

7:Lipkind E-5 (1938-1939) 1940
SP9 Caraja SP9

among the last. He got stuck in the hole. His belly was too big. He decided to go back. It was a dead leaf that he spied. He spoke to his wife, 'Let's go back. There is death there.' They went back again. Those that had come out were very happy. They were all happy. Then one of them climbed a tree. It was a child that climbed. He fell and died. They all mourned. Suddenly they got cheerful again. For this reason they were angry, his mother and father. His brother and sister, married to each other, were angry. For this reason there was keening. They say that there in the depths of the water there was no death."

In addition to being the original home of the Carajá, the underworld is also the home of the dead. Those who die a quiet death and are properly buried live there much in the same fashion as they lived on earth. But they are always a bit crazed and dangerous to the living. They must be placated by offerings and ceremonial observances. Otherwise they assume the form of poisonous snakes and bite those who neglect them. Those who die a violent death, who are clubbed or torn by beasts, become violent unappeasable ghosts. They are buried in the woods without arms or fire, in a position contrary to the traditional position in order to disorient them. A woman's girdle is tied about their eyes to blind them. Their desire is to kill, and especially to kill their closest kin. Their afterlife is extremely unpleasant. They wander about in a perpetual rage and feed on little birds which they eat raw.

The other dimension of the Carajá universe is the sky. Only the southeastern quadrant of the sky interests the Carajá. The rest is uninhabited forest. Starting at the Southern Cross virtually every star and constellation visible in the east is a named supernatural. The Milky Way is the shaman's road. When the shaman falls into his trance he goes up the shaman's road into one of the villages of the sky supernaturals. There he receives his power and knowledge and, if he has not eaten or drunk, thereafter is a curer. If he has, he becomes a sorcerer and killer. The good shaman after his death goes to live in the sky. He squats up there in the heat of the sun with his inexhaustible pot of food and gourd of water in front of him and his shamanistic rattle in his hand, held up to shade his eyes from the glare of the sun. At night he dances with the supernaturals. This is considered the happiest afterlife.

The earth and underworld are also inhabited by supernaturals. Every pool, every deep spot in the river, every bit of forest or savannah, has its supernatural owners. These are of two kinds. Many are amiable and beautiful beings who have friendly relations with humans. They are invited to feasts and impersonated in the masked dances. The others are ugly and dangerous monsters who cannot be placated. Their woods are avoided and nobody fishes in their pools.

The sorcerer has a wide variety of techniques at his disposal. He may